







the deck. On this piece of wood there was a brass ratel, which seemed intended to be fastened; but now, on account of the projection of the piece, it was not fastened. Zillah instantly pulled the wood, and drew out

It was a shallow drawer, not more than half a inch in depth, and the cork was the means by which it was closed. A bit of brass, that looked like an ornamental stud, was, in reality, a spring, by pressing which the cork sprang open. But when Ethel looked there the drawer was already open, and, as she pulled it out, she saw it all.

As the pulpit is cut her head trembled, and her lower lip fell fast. A strange and inexplicable feeling filled her mind—a kind of exaltation of calamity—a mysterious foreboding of evil—on which spread a strange terror through her. But her excitement was strong, and was not torn to be quelled, and it would have needed something far more powerful than this vague fear to stop her in the march into the mystery of the dark.

When made any thing that is chosen to affect them seriously, for good or evil, it often happens that at the time of the action a certain unaccountable impression arises in the mind. This is chiefly the case when the act is to be the cause of sorrow. Like the wizard with Lockie, these dark phantoms arise before the mind, and warn of the evil to come. So it was in the present case. The puffing out of that drawer was an awful moment in the life of Zillah. It was a strife fought with future sorrow and evil and suffering. There was something of all this in her mind at the moment; and, as she pulled it out, she lay down, as if she had been passed through fire, and she turned her face away.

"Oh, Hilda, Hilda!" she murmured. "The awful—"

"Actual of what?" asked Hilda. "What's the matter? Here in *Ellsberry*, certainly. This recent divorce could never have been suspected. What a singular chance it was that you should have made such a discovery!"

[illegible]

she look at Hilda. It was when the latter smiled in a tone of sympathy:

"Dear Zola, what is it?" And, as she asked this, she stopped forward and kissed her.

Zola's shoulders heaved convulsively. Why? Not because she suspected her friend. Her nature was too subtle to harbor suspicion. Her shall she rather avoid from that mysterious premonition which, according to old superstitions, arose warningly and instinctively and blindly at the approach of danger. So the old superstition says that an involuntary shudder will arise when some one organizes the plot which is destined to be our doom. A pleasant fancy?

Zola shuddered, and looked up at Hilda with a strange dazed expression. It was some time before she spoke.

She gathered up the papers abruptly, and left the room. As the door closed after her I did not look at the place where she had vanished with a very singular smile on her face.

slut up in her own room. Hilda went over to ask, in a voice of the earnest and tedious sympathy, what was the matter. Ziffah only replied that she was not well, and was lying down. She would not open her door, however. Again, before bedtime, Hilda went. At her earnest entreaty Ziffah let her in. Nig was very pale, with a weary, anxious expression on her face.

"Oh, my darling," said she, "will you not tell me your trouble? Perhaps it may be of use to you. Will you not give me your confidence?"

"Not just yet, Hilda dearest. I do not want to trouble you. Besides, there may be nothing in it. I will speak to the Earl first, and then I will tell you."

"No, dearest, not now. Better not. You will soon know all, whether it is good or bad."

"Yes," said Zillah, miserably. "I must go back to end my expenses. You can do nothing. Lord Chatterbox only can tell me what I want."

to know. I will tell him all, and he can dispel my trouble, or else deepen it in my heart forever."

"How terrible! What a frightful thing this must be. My darling, my friend, my sister, tell me this, you have not been deceived."

"Yes," said Zillah. "And now, dearest, good-night. Leave me—I am very miserable."

"Darling, I would not leave you, but you drive me away. You have no confidence in me."

"Good night, dearest."

STRAKT SCYF

[illegible]

Montepan straw bonnet, trimmed with black ribbon and a rose and violets, and tied with medium-width black ribbon. Straw-colored kid gloves. Boots of the same color as the dress, ornamented with a black silk bow and buckles.

For the convenience of our readers, and in answer to the numerous applications that have been made us, we have made arrangements to furnish our paper, *gratis*, to a limited number of single copies, which we send from our office, to artists, outside our neighborhood, and which are prepared by the best design-makers of Paris, in conjunction with distinguished artists, with a view to harmonizing fashion and taste, and making fashions truly artistic. These cut paper patterns have been prepared with great care, and are so neatly cut and fitted that they can be put together with ease by the most inexperienced hands. They will be sent by the publishers, prepaid, by mail, on the receipt of twenty-five cents; or can be procured, at the price, of newsgazettes.

DESCRIPTION OF CUT PAPER PATTERNS OF

WATERBURY OVER DRESS.—This over dress consists of five pieces: the front, back, side-piece, sleeve, and Watrous fold, all notched and marked to show how the pieces fit each other. The front is joined with the side-piece, and, when hooped, measures only ten inches. The Watrous fold is joined from the arm-hole down to the hip as notched. It has two button-places in the back, and button loops.

Waist measure, 20 inches.
Quantity of material, 24 inches wide, 2½ yards.
TIPPER.—The skirt is in four pieces: the front, back, and two side breasted, and is matched to prevent mistake.

Trimming required for the whole suit, 25 yards.



Crochet Edging for Infants' Linen, etc., Figs. 1-4.

Fig. 1.—Crochet this edging cross-wise as follows: Make a foundation of 16 ch. in a ring by means of 1 st. (only 1 st.), and crochet the following ten stitches of those 16 ch. (single crochet), then 8 16 ch., and afterwards 1 st. of the second of the 16 ch. In the following eight stitches of the chain-stitching thus formed work 12 st., and repeat



CHROMIUM WITH POINT LACE EDGING.—For design and description see Supplement, No. XXV, Fig. 10.



FIG. 2.—CROCHET EDGING FOR INFANTS' LINEN, ETC.

from a till the edging is of sufficient length. Finish the upper edge with two rounds as follows: 1st round.—2 st., in the two stitches of each chain-stitch end, by which they are still firm, then always 2 st. 2d round.—1 st. in every 2 ch. of the former round, 2 st. 3d round.—This edging is worked lengthwise on a regular foundation: 1st round.—Entirely so, 2d round.—Always alternately 1 st., in the following four stitches of the former round, 2 st. (short triple crochet) in the following stitches of the 1st round; these two stitches are worked off together, 3d round.—Always alternately 1 st., 3 ch., missing over two stitches, 4th round.—1 st. in the middle stitch of the following chain-stitch ending, 2 ch., 3 ch., separated by 2 ch., in the middle stitch of the following chain-stitch ending, 2 ch., and repeat from 3.



FIG. 3.—CROCHET EDGING FOR INFANTS' LINEN, ETC.

Fig. 4.—This border is worked lengthwise with white cotton and Turkish cotton. Work white cotton make a foundation of the requisite length, and work backward and forward on Russian rounds so, in round crocheted stitch, always alternately one round with white and the next with red cotton. In the 1st, 3d, 5th, 7th, and 9th rounds, which are worked with white cotton, always repeat 1 ch. in the following stitches of the round before the last after every 2 st., so that the position of the ch. shall be alternated. 10th round (with white cotton).—8 1 st. in the two stitches of the former round, 3 ch., 2 st. in the same stitch in which the st. was repeated, pass over three stitches of the former round, and repeat from 3. Lastly, repeat another round of st. on the foundation stitches, always putting the needle through the back vertex of the stitches. This is with white cotton.

Fig. 5.—Crochet this edging on a foundation of the requisite length as follows: 1st round.—1 ch. in each foundation stitch, 2d round.—Always alternately 1 round ch., always leave two stitches open between the two upper and the two under sides of them, 2 ch., passing over two stitches of the former round, 3d round.—1 ch. on each stitch of the former round, 4th round.—Always alternately 2 ch., 3 ch., passing over three stitches, 5th round.—1 st. in the following 1 ch. of the former round, 16 ch., passing over nine stitches of the former round, and repeat from 3. 6th round.—2 st. in the following 2 ch. of the 5th round, the following red, then round back the back of the completed edging, 6 ch., then in the 10th st. of the following red, by means of 1 st. in such a manner that the chain-stitch ending lies over the single crocheted ending, 11 ch., and repeat from 3. The edging thus inserted the edging of the 10th and 11th rounds in the manner shown by the illustration, 8th round.—22 st. in each chain-stitch ending of the preceding round.

Straw Round Hats, Figs. 1-10.

See Illustrations on page 357.

Two given illustrations show the different styles of straw hats, partly with and partly without trimming.



DIAGRAM OF LADIES' SEWING SKIRTS, SHOWING POSITION OF PLEATS.—(See Double Page.)



FIG. 1.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



FIG. 2.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



PATTERN FOR GIRL FROM 10 TO 12 YEARS OLD.

For pattern and description see Supplement, No. XXV, Fig. 10.



PATTERN FOR GIRL FROM 6 TO 8 YEARS OLD.—BACK.

For pattern and description see Supplement, No. VI, Fig. 10-12.



PATTERN FOR GIRL FROM 6 TO 8 YEARS OLD.—FRONT.

For pattern and description see Supplement, No. XXI, Fig. 10-12.

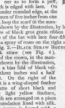


LEUCA CARACAS.—BACK.

For pattern and description see Supplement, No. XII, Fig. 10-12.



FIG. 3.—CROCHET EDGING FOR INFANTS' LINEN, ETC.



PATTERN FOR GIRL FROM 10 TO 12 YEARS OLD.

For pattern and description see Supplement, No. XXV, Fig. 10.



PATTERN FOR GIRL FROM 6 TO 8 YEARS OLD.—FRONT.

For pattern and description see Supplement, No. XXI, Fig. 10-12.



PATTERN FOR GIRL FROM 6 TO 8 YEARS OLD.—BACK.

For pattern and description see Supplement, No. XII, Fig. 10-12.



PATTERN FOR GIRL FROM 6 TO 8 YEARS OLD.—FRONT.

For pattern and description see Supplement, No. XXI, Fig. 10-12.

Fig. 1.—HAT OF BLACK ENGLISH BRAVE, WITH VERY LOW CROWN. The front is trimmed, in the manner shown by the illustration, with seven inch wide, which is laid in horizontal lines upward, and with a row of two rows of lace placed in the same manner, with the straight edge together. The rest of figured silk tells in even-weights of a yard long and five-eighths wide, rounded off at the bottom, and trimmed around the edge with lace four-



CHROMIUM WITH POINT LACE EDGING.—For design and description see Supplement, No. XXV, Fig. 10.



FIG. 4.—CROCHET EDGING FOR INFANTS' LINEN, ETC.

Fig. 2.—BLACK STRAW HAT. This is a Tyndal hat of soft black straw (see Fig. 4). Wind the crown, in the manner shown by the illustration, with a thin lot of black velvet three inches and a half wide. On the right of the front is a wing-shaped feather against short black and long light yellow feathers, which are arranged in a row of foundation lined with silk. The reverse is bound with a base strip of black velvet, and the hat is fastened on by means of six elastic cord.

Fig. 3.—ITALIAN STRAW HAT. This hat is particularly designed for young girls, and has a wide base and very low crown. The trimming consists of a row of light blue crepe de Chine, which is wound around the crown of the hat, and hangs down behind; in addition to this are several long black feathers and a tall of short blue feathers on the left side of the hat. Finish the edge of the reverse with a row of blue green grain ribbon three-eighths of an inch wide. Fasten the hat with an elastic cord.

FIG. 5.—LEONARD HAT. This hat is trimmed with black green grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in a bow behind, and hangs down in long ends on the left of the hat in a bow of elastic bound with a bow of the green grain ribbon.

Fig. 6.—GRAY VELVET STRAW HAT. The edge of this hat forms a row, as shown by the Fig. 8, which gives the hat without trimming. The trimming consists of a thin strip of gray velvet, two inches and a half wide, wound around the crown of the hat, and a gray feather, bound on the left side with a bow of the gray velvet. Edge the reverse with a green grain ribbon.

Fig. 7.—BONNET STRAW HAT. This hat is trimmed with black green grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in a bow behind, and hangs down in long ends on the left of the hat in a bow of elastic bound with a bow of the green grain ribbon.

Fig. 8.—GRAY VELVET STRAW HAT. The edge of this hat forms a row, as shown by the Fig. 8, which gives the hat without trimming. The trimming consists of a thin strip of gray velvet, two inches and a half wide, wound around the crown of the hat, and a gray feather, bound on the left side with a bow of the gray velvet. Edge the reverse with a green grain ribbon.

Fig. 9.—BONNET STRAW HAT. This hat is trimmed with black green grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in a bow behind, and hangs down in long ends on the left of the hat in a bow of elastic bound with a bow of the green grain ribbon.

Fig. 10.—GRAY VELVET STRAW HAT. This hat is trimmed with black green grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in a bow behind, and hangs down in long ends on the left of the hat in a bow of elastic bound with a bow of the green grain ribbon.

Fig. 11.—GRAY VELVET STRAW HAT. This hat is trimmed with black green grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in a bow behind, and hangs down in long ends on the left of the hat in a bow of elastic bound with a bow of the green grain ribbon.

Fig. 12.—GRAY VELVET STRAW HAT. This hat is trimmed with black green grain ribbon two inches and a half wide, which is partly wound around the crown of the hat and partly lies on it; it is tied in a bow behind, and hangs down in long ends on the left of the hat in a bow of elastic bound with a bow of the green grain ribbon.

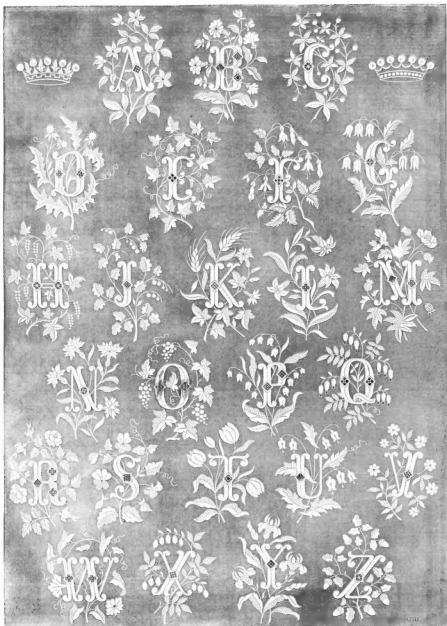


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ALPHABET WITH VEGETIVS AND ORNAMENTS FOR HANDKERCHIEFS, ETC.

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CHRISTINE NILSSON.—(See Page 324.)



ALMAS, THE EGYPTIAN QUEEN OF NUBIA.

ADELINA PATTI.

ADELINA MARIA CLOMINDA PATTI is the daughter of an Italian father and a Spanish mother, and was born on the 10th of February, 1841.

Both parents were dramatic vocalists, and her mother was indeed a singer of some celebrity—being well known by her first name, *Barilli*—until the birth of her daughter Adeline, when she entirely lost her voice. This misfortune, as well as some money losses, obliged the family to cross to America, and here it was that Mademoiselle Patti's career as a public singer began. *M. Strakosky*, her brother-in-law, had recognized her musical ability, and gave her instructions in the art, by which she so well profited that when she was no more than seven she appeared at a public concert, and won of course much praise; and the success of this appearance induced *M. Strakosky* to make a tour with his pupil through the principal towns of the United States. At the end of two years, in the course of which time hundred thousands had been given, the child was withdrawn from public performance; and it was doubtless imagined that she was fated, like other infant prodigies, to an after-life of inglorious obscurity.

But this retirement was voluntary, and the purpose of study and preparation for that dramatic career for which the character of her genius had evidently fitted her from the first. On November 15, 1859, she appeared at the Italian Opera at New York, as *Lucio*, with much the same result as when she presented herself to an English audience two years later in "*La Scapula*," and what was very appropriate, except the ex-

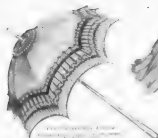
cessively young, sweet vocalities. At *Amelia* walking on the stage, as *Minerva* who did not avoid the storm, as *Zerlina*, flaring with the violent fire, as *Isolina* before marriage turned her into a neglected creature, as *Marina* performing *Don Pasquale*, she charmed her audience again and again; and when her triumphs have been enumerated what remains to be said? From that evening's night, when the unknown singer, almost unobserved, came before us, the history of her life has been too familiar to need review here. It has been a life of constant success, of crowded audiences, of triumphs progressing from capital to capital, substantiating in what may be called the domain of diamonds at St. Petersburg. In this slight record, however, we need not pass over in total silence that episode that generally grows the last page of a novel, and which depicting opera-given thought would deprive them of their force. Her marriage with the Marquis de Cuenca made her a exception to some people, but to the great musical public she is and will ever be *La Patti*.

ALMAS.

THE Egyptians are traditionally fond of music and song. Representations of musical instruments are found on the Egyptian obelisks and vases, which date from 3422 years before Christ; and the art of music and musical notation of song are found on the monuments some five centuries later. The modern Egyptians, from the Vice in the moment of day, are almost universally fond of music and song—that is, the Egyptian mode and singing. The Eg-



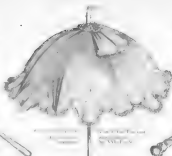
ADELINA PATTI.



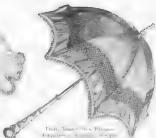
Violet Cape Bonnet.

This bonnet is made of violet tulle, with a wide band of black and white stripes. It is a very stylish and elegant hat, suitable for any occasion.

The bonnet is made of violet tulle, with a wide band of black and white stripes. It is a very stylish and elegant hat, suitable for any occasion.



Large Umbrella with
Decorative Handle



Small Umbrella with
Decorative Handle



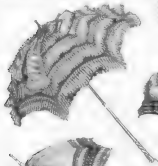
Large Umbrella with
Decorative Handle



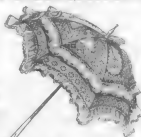
Large Umbrella with
Decorative Handle

This umbrella is made of dark material, with a wide band of black and white stripes. It is a very stylish and elegant hat, suitable for any occasion.

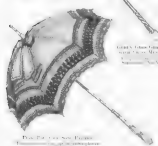
The umbrella is made of dark material, with a wide band of black and white stripes. It is a very stylish and elegant hat, suitable for any occasion.



Large Umbrella with
Decorative Handle



Large Umbrella with
Decorative Handle



Large Umbrella with
Decorative Handle



Large Umbrella with
Decorative Handle

of the most beautiful and elegant of the season. It is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect. It is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect.

Black Straw Bonnet Hat.

The Bonnet Hat is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect. It is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect.



Large Bonnet Hat.

For the most delicate and refined tastes.

The Large Bonnet Hat is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect. It is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect.



For the most delicate and refined tastes.



Small Bonnet Hat.



For the most delicate and refined tastes.



Small Bonnet Hat.

For the most delicate and refined tastes.



For the most delicate and refined tastes.

The Small Bonnet Hat is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect. It is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect.



For the most delicate and refined tastes.

The Small Bonnet Hat is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect. It is a perfect model of simplicity and grace, and is well adapted to the most delicate and refined tastes. The design is simple and elegant, and the execution is perfect.



For the most delicate and refined tastes.



HARPER'S BAZAR.

Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 26.]

NEW YORK, SATURDAY, JUNE 25, 1870.

[REPRODUCED FROM THE ORIGINAL DESIGN BY J. H. BROWN.]

Entered according to Act of Congress, in the Year 1870, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

WALKING SUIT.

THIS pretty suit consists of a walking skirt, tunic, and lounge waist, with revers collar. The walking skirt is of blue silk, trimmed on the bottom with two inches of the same material. The tunic is of violet silk, pointed on the sides and open in the back, with an open front, and is edged with a ruche of blue silk. The Pompadour blouse waist of violet silk is worn over a plain waist of blue silk. The flowing sleeves of the tunic extend and the blouse waist are edged with a blue silk ruche. The blouse waist may, however, be made high, finished, with the trimming cut on to simulate a Pompadour waist. Loose collar, formed of three revers overlapping each other. These revers may be made of the same material as the dress, and cut in one piece, in three points, as in the cut paper pattern. Lace under-sleeves. Violet silk hat, with blue feathers. Blue gloves. Like bonnet. The suit may be made of gingham, poplin, or any kind of summer fabric, in two colors or one, according to taste.

Two lines with which our cut paper patterns have been provided, and the following directions for them, have indicated as to render them still more convenient by adjusting them so as to fit any figure. The patterns are fast in cloth and practically tested, and can be put together by the most inexperienced hands. They are graded

from 26 to 46 inches bust measure, which determines the size and proportions of the pattern required. To take this measure, pass a tape-measure around the body, under the arms, across the largest part of the shoulder-blades, and two inches above the fullest part of the chest, drawing it medium tight, as illustrated by the ex-

planation on page 165. The patterns are furnished in sizes 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, and 46 inches—size numbers in all. These numbers will find it to their advantage to procure the whole set, which will be sold for \$2, as they will save themselves time and trouble by having ready-fitted patterns constantly on hand.



WALKING SUIT.

[For Paper Patterns of this entire book, to fit any figure, and Prepared, by Mail, on Receipt of Twenty-five Cents and Post Office Money.]

THE RHODODENDRON.

Of all the beautiful shrubs that adorn our gardens, none compare the Rhododendron; and in no other tribe except the Rose has the skill of the gardener in hybridizing been so well shown in producing varieties as in this plant. They are elegant, showy, evergreen shrubs, suitable for shading dwellings, or to be grown as single specimens on lawns, or for clustering green lawns. Native of North America, Europe, Northern and Southern Asia, they are of all degrees of hardiness, some species growing hardy, and others needing the skill of the gardener in reference to any degree of protection.

Nearly fifty species are described in botanical books, of which six or seven are natives of this continent; and the hybrids are almost innumerable, ranging through all the shades of color from pure white, pink, rose, scarlet, and crimson to deep purple, with various tinges and markings.

In this country a very beautiful species, known as *R. cuneifolium*, with deep rose-colored flowers, is found on the high mountains of Virginia and North Carolina, and is hardly so far north as New York. Many years ago this variety was introduced or hybridized with the *R. alternifolium*, which has long been the most common, and grows up as a tree twenty or more feet high. The result was a variety known in the literature as *R. catawbiense*, with deep rose-colored flowers; and *R. catawbiense*, a variety with scarlet flowers. Neither of these varieties general in this country, although they were found to be great additions to our conservatories on account of their stately growth, fine blooming, the great size and brilliant color of their corolla, and their easy culture.

These hybrids were again crossed with *R. ponticum*, a European species with purple flowers, which produced strains of its own color, some or less intense or modified by the color of one of the original parents. *R. alternifolium*, and maintaining the stately habit of *R. catawbiense*. By repeated crossing these mixed hybrids with other species, as immense number of varieties have been produced, varying from each other in all sorts of ways, but all more or less giving evidence of their original parentage, the stately, color, and habit being maintained, and the under character being lost out. The result has been that we can have a variety of fifty or sixty distinct varieties that are hardy here, and will thrive in any well-drained garden soil, without much regard to exposure, being equally well in the north-point of city lawns, on the banks of a country residence, or in the shade of a woody copse.

So few floral sights can be seen on the Central Park than the specimens planted varying from two feet to six feet high, and of equal beauty.

DESCRIPTION OF CUT PAPER PATTERNS OF WALKING SUIT.

These patterns comprise three articles, viz.:—Blouse and plain waist with revers, tunic and belt, and walking skirt.

BLOUSE AND PLAIN WAIST WITH REVERS COLLAR.—This pattern consists of six pieces: Front, side-piece, back, collar, sleeve, and puff for bottom of sleeve. The perforations in the front and back of the waist show where to cut the pattern to form the Pompadour blouse. To make a plain waist, turn up the side at the bottom of the blouse to form the length of waist required. All the seams are allowed, as well as an inch being given for the side seams and shoulder, and a quarter of an inch for the collar seams.

Quantity of material, 27 inches wide, 5 yards.

Blanket for trimming, when gathered, 2 yards.

TUNIC WITH BELT.—This pattern consists of three pieces: front bodice, side-piece, and belt. The tunic is open front, pointed on each side, and open in the back up to the waist.

Quantity of material, 27 inches wide, 5 yards.

Blanket for trimming, when gathered, 2 yards.

POMPADOUR WAIST WITH REVERS COLLAR.—This pattern consists of five pieces: front bodice, side-piece, back bodice, back bodice, and belt.

Quantity of material, 27 inches wide, 5 yards.

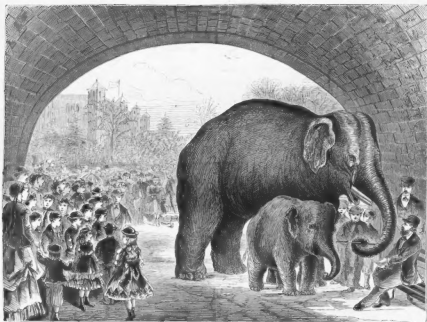
Blanket for trimming, when gathered, 2 yards.

Quantity of material for plain waist, sleeves, and walking skirt, 27 inches wide, 11 yards.

Quantity of material for blouse and tunic, 27 inches wide, 6 yards.

The trimming on this material is made of the same material as the underclothes. It is cut on the bias, three inches wide, and gathered in three inches and left plain as two and a half, being gathered in the proportion of 2 to 1.

Every separate piece of the pattern has its name and directions for putting together printed thereon, and all the pieces are precisely marked and numbered, so as to be adjusted with the greatest ease.



AT THE ARSENAL—THE EMPRESS AND THE BABY ELEPHANT.—[DRAWN BY STEADY FOR.]



ON THE MALL—THE CHILDREN'S GOAT CARRIAGE.—[DRAWN BY STEADY FOR.]

CENTRAL PARK SCENES.—[SEE PAGE 400.]